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G. Schirmer's Editions
of
Oratorios and Cantatas

THE HOLY CITY

An Oratorio

For Full Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli,
with Piano Accompaniment

by

A. R. GAUL

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New York

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THE HOLY CITY.

THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio, "The Last Judgment."

The first part of the "The Holy City" was suggested by the passages of scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realising the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely scriptural.

PART I.

CONTEMPLATION.

No. 1.—INTRODUCTION (INSTRUMENTAL).

No. 2.—CHORUS.

No shadows yonder ?
All light and song !
Each day I wonder,
And say, "How long
Shall time me sunder
From that dear throng ?"

SOLO.—*Tenor.*

No weeping yonder !
All fled away !
While here I wander
Each weary day,
And sigh as I ponder
My long, long stay.

QUARTET (UNACCOMPANIED).

No partings yonder !
Time and space never
Again shall sunder.
Hearts cannot sever :
Dearer and fonder,
Hands clasp for ever.

CHORUS.

None wanting yonder !
Bought by the Lamb,
All gathered under
The ever-green palm ;
Loud as night's thunder
Ascends the glad psalm.

Bonar.

No. 3.—AIR.—*Tenor.*

My soul is athirst for God, yea, even for the living God : when shall I come to appear before the presence of God ?

My tears have been my meat day and night, while they daily say unto me, Where is now thy God ?

Ps. xlii, 2, 3.

O bring Thou me out of my trouble.

Ps. xxv. 17.

No. 4.—TRIO (UNACCOMPANIED).

Soprano, Mezzo-Soprano, and Contralto.

It shall come to pass that at eventide it shall be light.

Zech. xiv. 7.

And sorrow and signing shall be no more.

Isa. xxxv. 10.

For the former things have passed away

Rev. xxi. 4.

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No. 5.—CHORUS.

They that sow in tears shall reap in joy : he
that now goeth weeping shall come again
rejoicing. *Ps. cxxvi. 6, 7.*

For God so loved the world that He gave His
only begotten Son, that whosoever believeth in
Him should not perish, but have everlasting
life.

For God sent not His Son into the world
to condemn the world : but that the world,
through Him, might be saved.

St. John iii. 16, 17.

God is love.

I. John iv. 8.

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard,
neither have entered into the heart of man the
things which God hath prepared for them that
love Him. *I. Cor. ii. 9.*

For He hath prepared for them a city, whose
builder and maker is God. *Heb. xi. 10.*

There remaineth, therefore, a rest for the
people of God.

Therefore fear lest any come short of it.

Heb. iv. 9, 1.

No. 7.—CHORUS.

Treble and Alto Voices.

For thee, O dear, dear country,

Mine eyes their vigils keep ;

For very love, beholding

Thy happy name, they weep.

The mention of thy glory

Is unction to the breast,

And medicine in sickness,

And love and life and rest.

Tenor and Bass Voices.

O one, O only mansion !

O Paradise of joy !

Where tears are ever banished,

And smiles have no alloy ;

The Lamb is all thy splendour,

The Crucified thy praise,

His laud and benediction

Thy ransomed people raise.

Full Choir.

With jasper glow thy bulwarks,

Thy streets with emeralds blaze,

The sardius and the topaz

Unite in thee their rays ;

Thine ageless walls are bonded

With amethyst unpriced ;

The saints build up its fabric,

And the corner-stone is Christ.

Neale.

No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.

Matt. vi. 13.

I have looked for Thee, that I might behold
and glory. *Ps. lxiii. 3.*

PART II.

ADORATION.

No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new
heavens and a new earth ; and the former shall
not be remembered nor come into mind. But
be ye glad and rejoice for ever in that which
I create : for, behold, I create Jerusalem a
rejoicing, and her people a joy.

Isa. lxxv. 17, 18.

And I saw a new heaven and a new earth :
for the first heaven and earth were passed
away. And I saw the *Holy City*, New
Jerusalem. *Rev. xxi. 1, 2.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven
saying, Behold the tabernacle of God is with
men, and He will dwell with them and they
shall be His people, and God shall be with
them, and be their God. And God shall wipe
away all tears from their eyes ; and there
shall be no more death, neither sorrow, nor
crying, nor any more pain ; for the former
things have passed away. *Rev. xxi. 3, 4.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne,
high and lifted up, and His train filled the
temple. Above it stood the Seraphim, and
one cried unto another, and said, Holy, holy,
holy is the Lord of Hosts.

Isa. vi. 1, 2, 3.

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth
be glad ! let the sea make a noise, and all
that therein is ! *Ps. xcvi. 11*

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and
forgivenesses. *Dan. ix. 9.*

For like as a father pitieth his children, even
so is the Lord merciful to them that fear Him.

Ps. ciii. 13.

No. 12A.—AIR.—*Contralto*.

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

Matt. xxv. 34.

For it is your Father's good pleasure to give you the kingdom.

Luke xii. 32.

No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold : but the Lord tryeth the hearts.

Prov. xvii. 3.

No. 13.—AIR.—*Soprano*.

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb ; therefore are they before the throne of God, and serve Him day and night in His temple.

Rev. vii. 14, 15.

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.

Dan. xii. 3.

No. 14.—DUET.—*Soprano and Contralto*.

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them. *Rev.* vii. 16, 15.

No. 15.—QUARTET AND CHORUS.

Treble and Contralto Voices.

List ! the Cherubic host in thousand choirs
Touch their immortal harps of golden wires,
With those just spirits who wear victorious palms

Singing everlastingly devout and holy psalms.
Milton.

SOLO.—*Bass.*

And I heard the voice of harpers harping with their harps ; and they sung as it were a new song before the throne ; and no man could learn that song but they which were redeemed.

Rev. xiv. 2, 3.

No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty ; just and true are Thy ways, Thou King of Saints !

Rev. xv. 3.

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts !

Te Deum.

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

Ps. xc. 2.

Alleluia ! Amen.

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The Holy City.

1

Part I. Contemplation.

No 1. Introduction.

A. R. GAUL.

Largo religioso. ($\text{♩} = 40$.)

Piano.

pp

The first section of the musical score is for the 'Largo religioso' movement. It consists of four systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The music features a variety of note values, including eighth, quarter, and half notes, as well as triplets and slurs. The dynamics are marked 'pp' (pianissimo) at the beginning. The tempo is indicated as 'Largo religioso' with a quarter note equal to 40 beats.

A Più mosso. ($\text{♩} = 63$.)^{*}*mf**cresc.*

The second section of the musical score is for the 'Più mosso' movement. It consists of two systems of piano accompaniment. Each system has a grand staff with a treble and bass clef. The key signature remains two flats, and the time signature is 2/2. The music features a variety of note values, including eighth, quarter, and half notes, as well as slurs and accents. The dynamics are marked 'mf' (mezzo-forte) at the beginning of the first system and 'f' (forte) at the beginning of the second system. The tempo is indicated as 'Più mosso' with a quarter note equal to 63 beats. The first system includes a 'cresc.' (crescendo) marking, and the second system includes a 'dim.' (diminuendo) marking.

^{*}) A Dotted Minim to be a little faster than a Minim in $\frac{2}{2}$ time.

First system of musical notation. The upper staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff features a piano accompaniment with various chords and moving lines.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a forte (*f*) dynamic marking and a decrescendo (*dim.*) marking. An oboe (*Ob.*) part is indicated at the end of the system.

Third system of musical notation. The upper staff features a clarinet (*Cl.*) and flute (*Fl.*) part. The lower staff continues the piano accompaniment. An oboe (*Ob.*) part is also indicated.

Fourth system of musical notation. The upper staff includes a flute (*Fl.*), oboe (*Ob.*), and string (*Str.*) part. The lower staff continues the piano accompaniment. A crescendo (*cresc.*) marking is present in the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff includes a forte (*f*) dynamic marking and a decrescendo (*dim.*) marking. A bassoon (*b2.*) part is indicated.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff includes a decrescendo (*dim.*) marking. A bassoon (*b2.*) part is indicated.

Seventh system of musical notation. The upper staff begins with a piano (*p*) dynamic and a rallentando (*rall.*) marking. The lower staff includes a piano (*p*) dynamic marking and a decrescendo (*dim.*) marking. A tempo change to *Tempo I.* is indicated. The system concludes with a piano (*pp*) dynamic marking and a triplet (*3*) marking. A trumpet (*Tpts.*) part is indicated.

C Tempo II.

Tempo I.

No. 2. "No shadows yonder."
Chorus, Tenor Solo and Quartet.

Andante con moto. (♩ = 88.)

Organ.

Ped.

↔ (to end of Sym.)

Tpts.

rall.

a tempo.

SOPRANO.

No shadows yon - der! All light and song! Each day I won - der And

ALTO.

p TENOR.

No shadows yon - der! All light and song! Each day I won - der And

BASS.

p *mf* *p* **A**

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p* **A** *pizz.*

Tenor Solo.

No weep-ing yon - der! All fled a - way!

While here I wan - der Each wea- y day, —

ad lib. *rall.*

And sigh as I pon - der My long, long stay.

ad lib. *rall.*

Quartet.

No partings yon-der! Time and space nev-er A - gain shall sun-der,

Unaccompanied

Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er.

rit.

rit.

rit.

B Chorus.

None want-ing yon - der! Bought by the Lamb,

f

f

B

All ga-ther'd un - der The ev - er-green palm —

All ga-ther'd un - der The ev - er-green palm —

ff Loud as night's thun - der *rall.* As-cends the glad psalm. **C**

ff Loud as night's thun - der *rall.* As-cends the glad psalm.

ff *rall.* **C** *a tempo.*

mf legato.

And. *

p *cresc.* *rall.* *dim.* *p*

No 3. "My soul is athirst for God."

(Air, Tenor.)

Andantino religioso. (♩ = 76.)

Voice.

Piano.

My soul is a-thirst for God, yea, e'en for the liv - ing

God, When shall I come, come — to appear be - fore the pres-ence of

rall.

A

God? My tears have been my meat day and

a tempo.

Più mosso.

night, My tears have been my meat day and night, While they
have been my meat day and night.

dai - ly say un-to me, where, where is now thy God? while they

dai - ly say un-to me, where is now thy God,

where is now thy God, where thy God? My soul is a-thirst for

Tempo I.

God, my soul is a-thirst for God; O bring me

out, out of my trou-ble. O bring thou

me out of my trou-ble, my troub - le,

dim. C

My soul is a-thirst for God, yea, e'en for the liv - ing

rit. *a tempo.*

God: When — shall I come, come — to ap-pear be-fore the

rit. *rit.*

pres - ence, the pres - ence of God?

rit. *a tempo.* *rall.*

No 4. "At eventide it shall be light."

11

Trio (Unaccompanied.)

Allegretto con moto. (♩ = 84.)

Soprano I.

Soprano II.

Contralto.

mf
It shall come to pass that at e - ven - tide it
It shall come to pass that at e - ven - tide it
It shall come to pass that at e - ven - tide it

p
shall be light, and sor - row and sigh - ing,
shall be light, and sor - row and sigh - ing,
shall be light, and sor - row and sigh - ing,

mf
sor - row and sigh - ing shall be no more, shall be no more, shall
sor - row and sigh - ing shall be no more, shall be no more, shall
sor - row and sigh - ing shall be no more, shall be no more, shall

p
be no more, sor - row and sigh - ing shall be no more, shall
be no more, sor - row and sigh - ing shall be no more, shall
be no more, sor - row and sigh - ing shall be no more, shall

mf
be no more, shall be no more, sor - row and sigh - ing shall
be no more, shall be no more, sor - row and sigh - ing shall
be no more, shall be no more, sor - row and sigh - ing shall

be no more, *f* the
 be no more, *f* the
 be no more; for the form-er things have pass'd a-way, have
 the form-er things have pass'd a-way, have
 form-er things have pass'd a-way, pass'd a-way, have
 pass'd a-way, the form-er things have
 pass'd a-way, the form-er things have pass'd a-way, have
 pass'd, have pass'd a-way, the form-er things have pass'd a-way, have
 pass'd a-way, the form-er things have pass'd a-way, have
 pass'd a-way, the form-er things have pass'd a-way, have
 pass'd a-way, have pass'd a-way, a-way. *dim.* *mf* It shall come to
 pass that at e-ven-tide it shall be light, it shall, it shall be light.
 pass that at e-ven-tide it shall be light, it shall, it shall be light.
 pass that at e-ven-tide it shall be light, it shall, it shall be light.
 pass that at e-ven-tide it shall be light, it shall, it shall be light.

Nº 5. "They that sow in tears."

13

Chorus.

Allegretto pastorale.

mf

Soprano. They that sow in tears shall reap in joy, shall reap in joy, — they that

Alto.

Tenor.

Bass.

Allegretto pastorale. (♩ = 72.)

Piano. *Two beats to a bar. mf*

sow in tears shall reap, shall reap in joy, shall reap in

mf They that sow in tears shall reap in joy, shall reap in

mf They that sow in tears shall reap in joy, shall reap in joy, shall reap —

mf They that sow in tears shall reap in joy, shall reap —

mf

joy, in joy, shall reap in joy, in joy, shall reap in

— shall reap in joy, shall reap, — shall reap in joy, shall reap —

shall reap in joy, in

A *p* joy, shall reap in joy, shall reap in
p joy, shall reap in joy, shall reap in joy, shall reap,
p joy,
f

joy, in joy, shall reap in joy, in joy, shall reap in
 shall reap in joy, shall reap, shall reap in joy, shall reap,
 shall reap in joy, in

p joy, shall reap in joy, shall reap in
p joy, shall reap in joy, shall reap in joy, shall reap in
p joy,
f

B dim. p

joy, shall reap in joy: he that now go-eth

dim. p

joy, shall reap in joy: he

dim. p

weep - ing, he that now go - eth weep - ing shall

that now go - eth weep - ing, he that now go - eth

cresc. f dim. C

come a - gain re - joic - ing, re - joic - ing, *p*

cresc. f dim.

weep - ing, shall come a - gain re - joic - ing, he

cresc. f dim. C p



that now go - eth weep - ing, he that now go - eth

he that now go - eth weep - ing,

p.



weep - ing shall come a - gain re - joice - ing,

shall come a - gain re -

he that now go - eth weep - ing, weep - ing,

cresc.

f

cresc.

f



shall come re - joice - ing,

joice - ing, re - joice -

f

f

D

mf

They that sow in tears shall reap in joy, shall reap in

dim.

ing.

dim.

D

mf

joy, — they that sow in tears shall reap, shall reap in

They that sow in tears shall reap in

They that sow in tears shall reap in joy, shall reap in

They that sow in tears shall reap in

joy, shall reap in joy, in joy, shall reap in joy, in

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

joy, shall reap in joy, shall reap in

joy, shall reap in joy, shall reap in

joy, shall reap, shall reap in joy, shall reap in

joy, in joy, shall reap in joy, shall reap in

joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

joy, shall reap in joy, shall reap in joy.

**) (Unaccompanied.)*

mf For God so lov-ed the world, so lov-ed the world, that He

mf that He gave His

For God so lov-ed the world, so lov-ed the world, that He

mf

mf

**) A Crotchet in this movement to be a little slower than a Dotted Crotchet in the previous movement.*

gave His on - ly - be - got - ten Son, His on - ly - be - got - ten
 on - ly - be - got - ten Son,
 gave His on - ly - be - got - ten Son, His on - ly - be - got - ten

cresc. Son, that who - so - ev - er he - liev - eth, be - liev - eth in *f*
cresc. Son, *cresc.* that who - so - ev - er he - liev - eth, be - liev - eth in *f*
 that who - so - ev - er *f*

pp Him, should not per-ish, should not per-ish, but have ev - erlast-ing *f*
pp Him, *pp* should not per-ish, should not per-ish, but have ev - erlast-ing *f*
 should not per-ish, should not per-ish, *f*

dim. *f*

life, ev - er - last - ing life, ev - er - last - ing life. For

life, ev - er - last - ing life, *dim.* ev - er - last - ing life. *f*

life, ev - er - last - ing life, *dim.* ev - er - last - ing life. For

life, ev - er - last - ing life, *f*

p

God sent not His Son — in - to the world to con-demn the world, to con-

p

God sent not His Son — in - to the world to con-demn the world, to con-

p

cresc. *ff*

demn the world; but that the world thro' Him might be sav - ed,

cresc. *ff*

demn the world; but that the world thro' Him might be sav - ed,

cresc. *ff*

demn the world; but that the world thro' Him might be sav - ed,

cresc. *ff*

that the world thro' Him might be sav - ed, but that the

that the world thro' Him might be sav - ed, that the world, that the

but that the

dim. *p* *ff* *dim.* *p* *f* *ff* *dim.* *p* *f* *ff*

world thro' Him might be sav - ed, that the world thro'

sav - ed,

world thro' Him might be sav - ed, that the world thro'

sav - ed,

dim. *p* *pp*

Him might be sav - ed. God is love, is love.

dim. *p* *pp*

Him might be sav - ed, God is love, is love.

dim. *p* *pp*

Him might be sav - ed. God is love, — God is love, is love.

No 6. "Eye hath not seen."

*Air (Contralto.)

Voice. *Largo religioso.* ($\text{♩} = 40.$) *Andantino religioso* ($\text{♩} = 60.$)

Piano. *Reeds.* *rall.*

Eye hath not
 seen, ear hath not heard, nei-ther have en-ter'd in-to the heart of
 man the things which God, which God hath pre- par'd for them that
 love Him, for them that love Him; the things which God hath pre-

*) An arrangement of this Air in the key of B \flat (Original) will be found at the end of this work.

C Più mosso. (♩ = 88.)

pard, pre - pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose

rall.

D Tempo I.

build-er and Mak - er is God. Eye hath not seen,

hath not seen the things pre-pared for them that love Him.

E Tempo II.

There re - main - eth, there - fore, a rest for the

peo - ple, the peo - ple of God; there - fore, fear, — there - fore,

fear, — lest an - y come short of it. there - fore,

fear, — there-fore, fear, — lest an - y come short of

rit. it, lest an - y come short, come short of it. Eye hath not

seen, ear hath not heard, nei - ther have en - ter'd

in - to the heart of man the things which God hath pre -

rall. pard, pre - pard for them that love Him.

rall.

pp

Ad.

No 7. "For thee, O dear, dear country."

Chorus.

Tempo moderato. (♩ = 100.)

Piano.



SOPRANO I. II.

mf *grazioso*.

For thee, O dear, dear coun-try, Mine eyes their vigils

ALTO.

mf

Mine eyes their vigils

*rit.**mf* *grazioso*.

keep; For ver-y love, be - hold - ing Thy hap-py - name, they weep. The

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

f *rall.* TENOR I. II.
sick - ness, And love, and life, and rest. O one, O on - ly

f *rall.* BASS.
sick - ness, And love, and life, and rest.

f *rall.* Horns. *f* (An octave lower.)

p *f*
man-sion! O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And

O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And

p *f*

mf *f*
smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy

smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy

mf *f*

mf *cresc.* *f* *rall.*
praise, His laud and ben-e - dic - tion Thy ran - som'd peo - ple raise.

mf *cresc.* *f* *mf* *rall.*
praise, His laud and ben-e - dic - tion Thy ran - som'd peo - ple raise.

mf *cresc.* *f* *rall.*

SOPRANO.

With jas - per - glow thy bul-warks, Thy streets with em' - ralds

ALTO.

With jas - per glow thy bul-warks, Thy streets with em' - ralds

BASS.

blaze; The sar-dius and the to - paz U - nite in — thee their

blaze; The sar-dius and the to - paz U - nite in — thee their

blaze; The sar-dius and the to - paz U - nite in — thee their

rays; Thine age - less walls are bond - ed With am - e - thyst un -

rays; Thine age - less walls are bond - ed With am - e - thyst un -

priced; The Saints build up its fab - ric, And the cor - ner - stone is

priced; The Saints build up its fab - ric, And the cor - ner - stone is

G *a tempo.* *rall.*

Christ.

a tempo. *rall.*

Christ.

a tempo. *rall.*

G *a tempo.* *rall.*

Attacca N^o 8.

Nº 8. "Thine is the kingdom."

II Allegro vivace. Chorus.

Soprano. *f* Thine is the king-dom for ev-er and ev-er,

Alto. *f* Thine is the king-dom for ev-er and ev-er,

Tenor. *f* Thine is the king-dom for ev-er and ev-er,

Bass. *f* Thine, Thine is the kingdom for ev-er and ev-er,

Piano. *f* II Allegro vivace. ($\text{♩} = 120$)

fff Thine is the king-dom for ev-er and ev-er, Thine, O

ff Thine, Thine, O

ff Thine is the king-dom for ev-er and ev-er, Thine, O

ff Thine, Thine is the king-dom for ev-er, Thine, Thine, O

Lord, is the king-dom for ev-er, Thine, O Lord, is the

Lord, is the king-dom for ev-er, Thine, O Lord, is the

for ev-er,

king - dom for ev - er. *J*

king - dom for ev - er.

f I have look - ed for Thee that I

J

I have look - ed for Thee, that I

might be-hold Thy pow'r and glo - ry, I have look - ed for Thee, have

might be-hold Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow'r and

look - ed for Thee, for Thee, for

1 have look - ed for Thee that I might be-hold Thy pow'r and
 glo-ry, have look - ed for Thee, have look - ed for
 Thee, have look - ed for Thee, have look - ed for

I have look - ed for Thee, that I might behold Thy pow'r and
 glo-ry, have look - ed for Thee, that I might — be —
 Thee, have look - ed for Thee, — that I might — be —

K *ff*
 glo-ry, Thy pow'r and glo-ry, Thy pow'r and glo-ry,
 hold *ff*
 hold Thy pow'r and glo-ry, Thy pow'r and glo-ry,

K *ff*

I have look - ed for Thee, I have look - ed for
 I have look - ed for Thee, I have look - ed for
 I have look - ed for Thee, I have look - ed for
 for Thee,

Thee, I have look-ed for thee, have look-ed for thee, That I might be-hold Thypow'r and

Thee, I have look-ed for thee, That I might be-hold Thypow'r and

Thee, I have look-ed for Thee, that I might be-hold Thypow'r and

Thee, that I might be - hold, that I might be - hold,
 glo - ry, I might be - hold, I might be -
 Thy pow'r and glo - ry, Thy pow'r and
 glo - ry, I might be - hold, I might be -

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that I might be - hold_ Thy pow'r, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, *ff*
 glo-ry, Thy pow'r and glo-ry, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, Thy pow'r, *ff*

M
 pow'r and glo-ry: Thine, Thine is_ the_ king-dom for ev - er_ and_
 pow'r and glo-ry: Thine, Thine is the king-dom for_ ev - er and

M

ev - er, Thine is_ the_ king-dom for ev - er_ and ev - er,
 Thine,
 ev - er, Thine is the king-dom for_ ev - er and ev - er,
 ev - er, and ev - er, Thine,

ff

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

ff

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

N

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

N

pow'r and glo - ry, Thine, Thine, O Lord, is the king -

Thine, O Lord, Thine, O Lord, Thine, O

pow'r and glo - ry, Thine, Thine, O Lord, Thine, O Lord, Thine, O

- dom, the kingdom for ev - er, for ev - er, for ev -

Lord, is the kingdom for ev - er,

Lord, is the kingdom for ev - er, for ev - er, for ev -

er, for ev - er.

er, for ev - er.

Part II.

Nº 9. "Adoration."

Allegretto con moto. (♩ = 112.)

Piano.

The musical score is written for piano and consists of seven systems of music. The first system begins with a piano (p) dynamic marking and a crescendo (Cresc.) marking. The second system includes an 'A' marking. The third system includes an 'A' marking. The fourth system includes an 'A' marking. The fifth system includes an 'A' marking. The sixth system includes an 'A' marking. The seventh system includes an 'A' marking and an 'L.H.' (Left Hand) marking. The score features various musical notations including notes, rests, accidentals, and dynamic markings.

This page contains seven systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has chords; bass staff has a scale-like line with "L.H." and "Lw." markings.
- System 2:** Treble staff has chords; bass staff has a scale-like line with "L.H." and "Lw." markings.
- System 3:** Treble staff has chords; bass staff has a scale-like line with "L.H." and "Lw." markings.
- System 4:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings.
- System 5:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings.
- System 6:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings.
- System 7:** Treble staff has chords; bass staff has a scale-like line with "Lw." markings.

Dynamic markings include "f" (forte) and "Lw." (likely a typo for "L.H." or "Lw."). The notation is in a style typical of early 20th-century musical manuscripts.

Musical score for piano, featuring seven systems of staves. The notation includes various dynamics (ff, f, p, pp), tempo markings (a tempo, rit.), and articulation marks (accents, slurs). The key signature is D major with two sharps. The notation includes chords, arpeggios, and melodic lines in both hands.

Dynamics: *ff*, *f*, *p*, *pp*
 Tempo: *a tempo*, *rit.*
 Markings: *ff*, *f*, *p*, *pp*, *rit.*, *a tempo*

No. 10. A New Heaven and a New Earth.

Solo (Bass) and Choral Sanctus. +)

Voice. *f* *ad lib.*

Thus saith the Lord, Be-hold I cre-ate new heav'ns and a new earth,

Piano. *f*
Trump.

Larghetto. ($\text{♩} = 58.$)

mf

and the for-mer shall not,— shall not be re-mem-ber'd, the
the for-mer

for-mer shall not,— shall not be re-mem-ber'd nor come in-to mind, nor
the for-mer

come in-to mind, the for-mer shall not come in - to mind. But be ye

Arit. a tempo f

A a tempo
rit.

+) The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir

glad and re-joyce for_ ev - er in that which I cre - ate: for, be -

hold, I create, be - hold, I create Je - ru-sa-lem a re-joycing, and her

peo-ple a joy, Je - ru-sa-lem a re-joycing, and her peo - ple a joy.

And I

saw a new heav'n and a new earth, for the first heav'n and earth were pass'd a -

p *rit. D ad lib.*

way, were pass'd a - - way, and I saw the Ho-ly-

p *rit. ad lib.*

Chorus.
Slowly.

SOPRANO. *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

ALTO. *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

TENOR. *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

rit. **Tutti.** *pp* Cit - y, new Je - ru - sa - lem. *Slowly.* (♩:40.)

rit. Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

rit. Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

rit. Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

rit. **Tempo I.**

E

Solo.

rit. a tempo.

And I heard a great voice out of Heav'n say-ing, Be-

a tempo.

rit.

f

hold the tab-er-na-cle of God is with men, and He will dwell with them and

rit.

A little slower.

they shall be His peo-ple, and God shall be with them, and be their God.

rit.

F Faster. (♩ = 62.)

And God shall wipe a-way all tears from their eyes, and there shall be—

no more death, neither sorrow, nor cry-ing, nor an-y more pain, nor

Chorus.
G Slowly.
SOPRANO. *pp* Ho - ly, Ho - ly,
ALTO. *pp* Ho - ly, Ho - ly,
TENOR. *pp* Ho - ly, Ho - ly,
Tutti. *rit.* an-y more pain, for the for - mer things have pass'd a - way.

rit. *pp*

rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.
rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.
rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts. **Solo.**

Tempo I.

rit. **Solo.**

saw al - so the Lord, sit - ting up - on a Throne,

high and lift - ed up, and His train fill - ed the Tem - ple.

H
a tempo.
A - bove it stood the Ser a - phim, and

riten.
one cried un - to an - oth - er and said:

Basses and Tenors of Chorus to sing in unison with Solo Bass.

Slowly. ($\text{♩} = 40.$)

f Ho - ly, Ho - ly, Ho - ly, Lord of Hosts: Ho - ly, Ho - ly,

The first system of the score. The vocal line (bass clef) begins with a forte (*f*) dynamic and features triplet markings over the words "Ho - ly". The piano accompaniment (treble and bass clefs) provides harmonic support with chords and moving lines.

rit.

I Tempo I. ($\text{♩} = 58.$)

Ho-ly is the Lord of Hosts.

The second system of the score. The vocal line continues with the lyrics "Ho-ly is the Lord of Hosts." The piano accompaniment includes a section marked "Harp." and features a change in tempo from "rit." to "I Tempo I." with a new tempo marking of $\text{♩} = 58.$

The third system of the score. The vocal line continues with a long note. The piano accompaniment features a series of eighth-note patterns in the bass line, marked with a "rit." and a "cresc." (crescendo) marking.

a tempo.

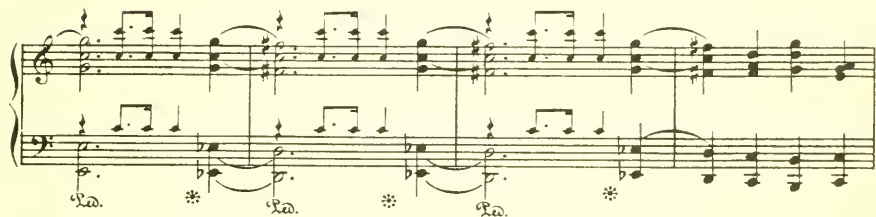
rit.

The fourth system of the score. The vocal line continues with a long note. The piano accompaniment features a series of eighth-note patterns in the bass line, marked with a "rit." and a "cresc." (crescendo) marking. The system concludes with a "rit." marking and a "cresc." marking.

Chorus for a Double Choir.

Allegro maestoso. (♩ = 120.)

Piano.



Soprano.
Alto.
Tenor.
Bass.

CHORUS I.

A

Let the heav'ns re - joice, let the

Let the heav'ns re - joice, let the

Let the heav'ns re - joice,

Soprano.
Alto.
Tenor.
Bass.

CHORUS II.

And let the earth be

And let the earth be

Piano.

A

f

Drums.

heav'ns re - joice, re - joice, re -

heav'ns re - joice, re - joice. re -

let the heav'ns re - joice,

glad, the heav'ns re - joice, let the heav'ns,

glad, the heav'ns re - joice, let the heav'ns,

f

joyce, re - joyce, and let the earth be

joyce, re - joyce, and let the earth, the earth be

and let the earth be

let the heav'ns re - joyce, and let the earth be

re - joyce, and let the earth be

let the heav'ns re - joyce, and let the earth be

re - joyce, and let the earth, be

glad.

glad.

glad, let the heav'ns be glad,

glad,

glad, let the heav'ns re - joyce, re - joyce,

glad, let the heav'ns rejoice, and let the earth be glad,

glad, the heav'ns, the heav'ns re - joyce,

heav'ns re-joyce, and let the earth be glad, let the
 heav'ns re-joyce, the heav'ns re - joyce,
 heav'ns re - joyce, the heav'ns re - joyce, let the
 re - joyce, let the heav'ns re - joyce,
 let the heav'ns re - joyce,
 earth be glad, re - joyce, and let the earth be
 earth be glad, re - joyce, and let the earth be
 let the heav'ns re-joyce, and let the earth be
 let the heav'ns re-joyce, and let the earth be

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B

glad, let the sea
glad, let the sea
glad, let the sea make a
glad, let the sea make a

f

B

make a noise, and all that there - in is, let the
make a noise, and all that there - in is, let the
noise, and all that there - in is,
noise, and all that there - in is,

f

sea make a noise, and all that there-in

sea make a noise, and all that there-in

f let the sea make a noise, and all that there-in

f let the sea make a noise, and all that there-in

R.H.

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

is, *f* let the sea make a noise, and

all that there - in is, and all that there - in

all that there - in is, and all that there - in

is, and all that there - in is, the sea, and

is, and all that there - in is, the sea, and

ff all that there - in is. **C**

ff all that there - in is.

ff all that there - in is: Let the heav'ns re - joice, and let the

ff all that there - in is.

ff all that there - in is: Let the heav'ns re - joice, and let the

ff *f*

Both Choris.

Let the heav'ns re - joice, and let the earth, let the earth be -

earth, let the earth be - glad, let the heav'ns re-joice, and let the earth be

Let the heav'ns re - jice, and let the earth, let the earth be -
 glad, let the heav'ns re - jice, and the earth be glad, let the earth be
 glad, the earth be glad, and let the earth, let the earth be
 let the heav'ns re - jice, and let the earth, let the earth be -
 glad, let the heav'ns re - jice, the heav'ns re -
 glad, let the heav'ns re - jice, and let the earth, let the earth be
 glad, let the heav'ns re - jice, the heav'ns re -
 glad, let the heav'ns re - jice, let the earth be glad,
 jice, let the heav'ns re - jice,
 glad, let the heav'ns re - jice, let the heav'ns re -
 jice, let the heav'ns, let the heav'ns re - jice, let the
 jice, let the heav'ns, let the heav'ns re - jice, let the

mf
let the heav'ns re - joice, and let the
joice, the heav'ns re - joice, and let the earth, the earth be
heav'ns re - joice, let the earth be

mf
let the heav'ns re - joice, and let the earth, and let the earth, the
earth be glad, and let the earth be glad, the earth, the earth
glad,
glad, let the heav'ns re - joice, and let the

earth be glad,
be glad, let the heav'ns re - joice, and let the earth, let the earth be
let the heav'ns re - joice,
earth be glad, let the heav'ns re - joice, the heav'ns re -

let the
glad, let the heav'n's re - joice, the heav'n's, let the heav'n's re -
let the heav'n's re - joice and let the earth, the earth be glad, the
joice, let the heav'n's re - joice, re - joice, the heav'n's re - joice,

heav'n's, the heav'n's re - joice. let the heav'n's re -
joice, and let the earth, the earth be glad,
earth be glad, the earth be glad, let the heav'n's re -

joice, let the heav'n's re - joice, let the earth be glad, let the heav'n's re joice, and
let the heav'n's let the
joice, let the heav'n's re - joice re - joice, let the heav'n's re - joice, and let the
let the earth be glad, let the earth be glad, and let the

let the earth be glad,
heav'n's re-joice, let the heav'n's re-joice, and let the
earth, and let the earth, the earth be glad, let the heav'n's re-
earth be glad, let the heav'n's re-joice, and let the
glad, *ff*
let the earth be and the earth, and let the earth be glad, let the heav'n's and
earth, be glad, *ff* let the earth be glad, and
glad, *ff*
joyce, the heav'n's re-joice, and the earth, and let the earth be glad, let the heav'n's and
earth, the earth be glad, and let the earth be glad, and
ff
let the earth be glad, and let the earth be glad, and let the
let the earth be glad, and let the earth be glad, and let the
let the earth be glad, and let the earth be glad, and let the
let the heav'n's,
ff

heav'ns re - joice, let the heav'ns and let the
 heav'ns re - joice, and let the
 heav'ns re - joice, let the heav'ns, let the heav'ns re - joice,
 heav'ns re - joice, and let, let the heav'ns re -

E

earth be glad, the
 earth, let the heav'ns re - joice, let the earth be
 let the earth be glad, let the heav'ns re - joice,
 joyce, and let the

rall. earth be glad, let the
 glad, *rall.* let the earth be glad, *ff* *a tempo.*
 let the earth be glad, be glad, let the
 earth be glad, *rall.* *ff* *a tempo.*
rall. *ff* *a tempo.*

heav'n's re - joice, — and let the earth,

heav'n's re - joice, — and let the earth,

heav'n's re - joice, — and let the earth,

let the heav'n's re - joice, — and let the earth,

— and let the earth be glad. *rall.* *a tempo.*

— and let the earth be glad. *rall.* *a tempo.*

— and let the earth be glad. *rall.* *a tempo.*

— and let the earth be glad. *rall.* *a tempo.*

rall. *f a tempo.*

Ad. * *Ad.* *

Ad. *

Air, (Tenor.)

Carl

Andante religioso

Voice. *mf* To the Lord our

Piano. *mf* *dim. rall.* *a tempo.*

God, to our God be-long mercies and for-give-ness-es, and for-

give-nesses, to our God be-long mercies and for-

give-ness-es, to our God be-long mer-cies

mf *cresc.*

For like as a fa-ther pit-i-eth his

mf *dim.* *mf* *p*

children, e-ven so is the Lord merci-ful to them that fear Him:

mf *p*

For like as a fa-ther pit-i-eth his

mf *p*

children, e-ven so is the Lord merci-ful to them that fear Him,

mf *f* *p*

mer-ci-ful to them that fear Him, to them that fear,

mf *p*

mf Him, to them, to them that fear Him. *rit. dim.* *a tempo.*

is merciful

mf *rit. dim.* *a tempo.* *mf*

To the Lord our God, to our

f

God belong mercies, and for-give-nesses, and for-give-nesses,

To our God be-long mer-cies, and for-

give-ness-es, and for-give-ness-es. *rall.* *a tempo.*

a tempo. *dim.* *rall.*

No 12a "Come, ye Blessed!"

Air, (Contralto.)

Voice. *ad lib.* *p* **Andantino. (♩ = 66.)**

Then shall the king say, Come, come. Come, ye

Piano. *ad lib.* *p* *legato.*

bless-ed, ye bless-ed of My Fa-ther, in -

her- -it the king- -dom, in - her- -it the

king-dom pre-par'd for you, for — you

from the foun-da-tion, the foun -

cresc. *fz*

da - tion of the world, in - her - - it the

king - dom, in - her - - it the king - dom, pre -

par'd for you, be - fore the foun - da - tion of the

rall.

a tempo.

world, in - her - - it the king - dom, in -

a tempo.

her - - it the king - dom, pre - par'd for

rall. **B Più mosso.** (♩ = 112.)

you_ be-fore the foun - da - tion of the world. Yea, it

is your Fa - ther's good pleas-ure to

give, to give you the king-dom, the king - dom pre -

par'd, pre - par'd for you: come,

p *mf rall.*

come, come, come,

rall. *cresc.* *p*

dim.

C Tempo I.

— Come, ye bless-ed, ye bless-ed of my

dim.

Fa-ther, in-her-it the king-dom, the kingdom prepar'd for

you, come, ye bless-ed, come, ye bless-ed, in-her-it the kingdom pre-

rit.

colla voce.

par'd_ for you from the foun-da-tion of the world.

colla voce.

a tempo. legato.

rull.

all.

Nº12^b "The fining pot is for silver"
Semi-Chorus. (Unaccompanied.)

Tempo moderato.

Soprano.

Alto.

Tenor.

Bass.

Piano.

The fin - ing pot is for sil - ver, and the

Tempo moderato. (♩ = 88.)

fur - nace for gold, the fin - ing pot is for sil - ver, and the

fur - nace for gold; but the Lord tri - eth the hearts, the

Lord tri-eth the hearts, the Lord, the Lord tri-eth, tri-eth the

the Lord, tri-eth, tri-eth the

Lord tri-eth the hearts, the Lord, the Lord tri-eth, tri-eth the

the Lord, tri-eth, tri-eth the

dim.

dim.

dim.

dim.

dim.

hearts. The fin-ing pot is for sil-ver, the fur-nace for

The fin-ing pot is for sil-ver, the fur-nace for

hearts. The fin - ing for sil-ver, the fur-nace for

p

cresc.

p

cresc.

p

cresc.

gold, The fin-ing pot is for sil-ver, and the fur-nace for

gold, The fin-ing pot is for sil-ver, and the fur-nace for

gold, The fin-ing pot is for sil-ver, and the fur-nace for

rall.

f a tempo.

rall.

f a tempo.

rall.

f a tempo.

rall.

f a tempo.

gold; but the Lord, but the Lord tri - eth the

gold; but God the Lord tri - eth the

gold; but God the Lord tri - eth the

hearts, but the Lord, but the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

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No 13. "These are they which came?"

71

Air, (Soprano.)

Ad lib.

Voice. *rit.*

These are they, these are they which came out of great tribulation,

Ad lib.

Piano. *rit.*

Andantino. (♩ = 60.)

a tempo.

these are they_ which came out of great trib - u - la - tion,

a tempo.

these are they which came_ out of great trib - u - la - tion,

rit.

a tempo.

rit.

a tempo.

and have wash'd, have wash'd their

robes, and make them white in the blood of the

A

Lamb, and have wash'd their robes;

these, these are they, there-fore,

accl. Più mosso. ($\text{♩} = 68$)

cresc. accel. *f*

are they be-fore the throne of God, and serve Him day and night in His

sostenuto. *rit.* *dim.*

sostenuto. *dim.*

Tem - ple. And they shall shine as the

p *a tempo.* *f*

p *a tempo.* *cresc.* *f*

bright-ness of the firm-a-ment, and as the stars, the

cresc. *f*

B

stars for_ ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for_

ev - er and ev - er, for_ ev - er and ev - er, they shall

sostenuto.

shine for_ ev - er, shine for_

rit. a tempo. rit. C Tempo I.

ev - er. These are they_ which

rit. a tempo. sostenuto. rit.

came out of great trib - u - la - tion, these are they which

came_ out of great trib - u - la - tion,

rit. *a tempo.*

rit. *a tempo.*

and have wash'd, have wash'd their robes, and made them

a tempo.

white in the blood of the Lamb, these are

p

they, these are they!

pp rit. *a tempo.*

pp rit. *a tempo.*

R.H.

No 14. "They shall hunger no more?"

75

Duet.

Allegretto.

Soprano.

C'Alto.

Piano.

Allegretto. (♩ = 108.)

They shall hun - ger no more, they shall

hun - ger no more,

They shall hun - ger no more, they shall hun - ger no

Nei-ther shall they thirst an - y - more, not thirst,

more, Nei-ther shall they thirst an - y - more, not thirst,

Nei-ther shall they thirst an - y - more, not thirst,

Nei-ther shall they thirst an - y - more, not thirst,

They shall hun - ger no more, shall hun - ger no

They shall hun - ger no more, shall hun - ger no

legato

more, shall hun - ger no more, nei - - ther

more, shall hun - ger no more, nei - - ther

thirst, nei - ther shall the sun light on them, an - y -

thirst, nei - ther shall the sun light on them, an - y -

more, nor an - y heat, nor an - y

more, nor an - y heat, nor an - y

rall. **B** *u tempo.*

heat, nor an - y heat. *rall.* *u tempo.* And He that sit - teth

rall. *u tempo.*

And He that sit - teth on the throne shall

on the throne,

dwell a-mong them, shall dwell a-mong them,

shall dwell a-mong them, shall

And He that sit - teth on the throne,

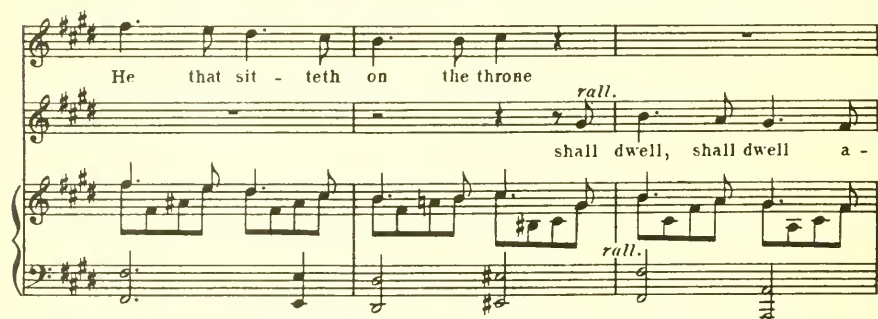
dwell a-mong them, shall



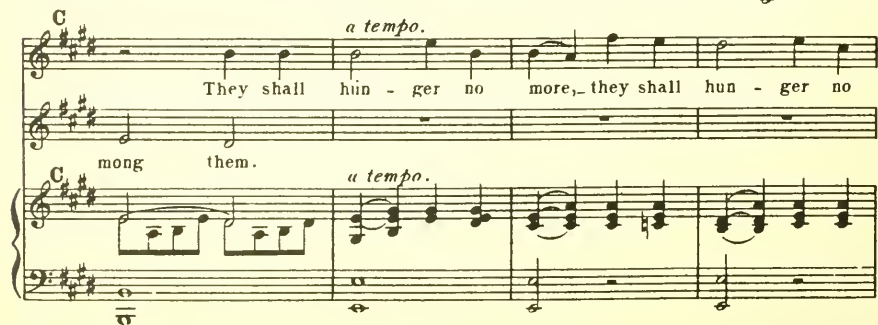
shall dwell a-mong them,
dwell, shall dwell a-mong them, shall



shall dwell a-mong them, And
dwell a-mong them, shall dwell a-mong them,



He that sit - teth on the throne *rall.*
shall dwell, shall dwell a -



C *a tempo.*
They shall hun - ger no more, they shall hun - ger no
C mong them. *a tempo.*

more,
They shall hun - ger no more, they shall hun - ger no

nei - ther shall they thirst, shall they thirst an - y
more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall they thirst an - y *rall.*
more, nei - ther shall they thirst an - y *rall.*

more.
more.
a tempo.

*Re. * Re. * Re. * Re. * Re.*

No 15. { "List! the cherubic host." *Quartet and Chorus.*
 "I heard the voice of harpers!" *Bass Solo.*

Moderato con grazia. (♩ = 120.)

Piano.



A

Quartet.
SOPRANO I.

p

SOPRANO II.

p

List! the cher - u - bic host, in

CONTRALTO I.

p

CONTRALTO II.

p

List! the cher - u - bic host, in



thou - sand choirs, Touch their im-mor-tal harps of

thou - sand choirs, Touch their im-mor-tal harps of

mf *cresc.*

gold - en wires, With those just spir - its that

gold - en wires, With those just spir - its that

p *f*

wear vic-to-rious palms, Sing - ing ev - er - last - ing - ly de -

wear vic-to-rious palms, Sing - ing ev - er - last - ing - ly de -

mf

mf *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

mf *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

mf *rit. a tempo.*

dim.

p

dim.

dim.

cresc.

dim.

dim.

dim.

Chorus.

SOPRANO I.

C p

SOPRANO II.

List! the cher-u-bic host, in

CONTRALTO I.

p

CONTRALTO II.

List! the cher-u-bic host, in

ad.

thou - sand choirs

mf *cresc.*

Touch their im-mor-tal harps of

thou - sand choirs

mf *cresc.*

Touch their im-mor-tal harps of

gold - en wires,

p *f*
With those just spir - its that

gold - en wires,

p *f*
With those just spir - its that

wear vic-torious palms, Sing-ing ev-er - last-ing-ly de -

wear vic-torious palms, Sing-ing ev-er - last-ing-ly de -

vout, de-vout and Ho - ly psalms.

vout, de-vout and Ho - ly psalms.

rit.e dim. a tempo.

rit.e dim. a tempo.

Bass Solo.

And I heard the voice of harp - ers,

harp - ing with their harps, And they sang —

as it were a new song, before the throne, be-fore the

throne, And no man could learn that song, —

but

they, but they — which were re - deemed, —

E u tempo.

— they which were — re - deemed.

Soprano Solo.**Bass Solo.**

I heard the voice — of harp-ers,

p **SOPRANO I.**

List! the cher-u-bic host,

mf list! the cher-u-bic host touch*p* **SOPRANO II.**

List! the cher-u-bic host,

mf list! the cher-u-bic host touch*p* **CONTRALTO.**

their harps, their harps of gold-en

harp - - ing with their harps, —

their im-mor-tal harps of gold-en wires, —

their im-mor-tal harps of gold-en wires, —

wires, _____ touch

I heard the voice _____ of harpers,

p List! the cher-u-bic host, *mf* list! the cher-u-bic host touch *dim.*

p List! the cher-u-bic host, *mf* list! the cher-u-bic host touch *dim.*

p List! the cher-u-bic host, *mf* list! the cher-u-bic host touch *dim.*

F *rall.* *a tempo.* *mf rall.*

their im-mor-tal harps of gold-en wires, of gold-en

dim. *rall.* *a tempo. mf* *rall.*

harp - ing with their harps, of harp - ers—

rall. *a tempo. p* *rall.*

their im-mor-tal harps of gold-en wires, their harps of gold-en

rall. *a tempo. p* *rall.*

their im-mor-tal harps of gold-en wires, their harps, their

rall. *a tempo. p* *rall.*

F *rall.* *a tempo.* *rall.*

a tempo.

p rall.

a tempo.

wires,

of gold - en

wires.

a tempo.

p

rall.

a tempo.

harp - ing,

harp - ing with their

harps.

a tempo.

pp

rall.

a tempo.

wires,

of

gold - en, gold - en

wires.

a tempo.

pp

rall.

a tempo.

wires,

of

gold - en

wires.

a tempo.

pp

rall.

a tempo.

a tempo.

rall

a tempo.



No 16. Great and marvellous are Thy works.

59

Chorus.
Allegro con brio.

Soprano. *f* Great and marv'ous are Thy works, Lord God, great and marv'ous

Alto. *f* Thy works,

Tenor. Great and marv'ous are Thy works, Lord God, great and marv'ous

Bass. *f* Thy works,

Piano. *f* Allegro con brio. (♩ = 132.)

are Thy works, Lord God, mar-v'lous are Thy works, Al -

Lord God,

are Thy works, Lord God, mar-v'lous are Thy works, Al -

Lord God,

might - y God, Thy works, Al - might - y God, mar-v'lous are Thy

might - y God, Thy works, Al - might - y God, mar-v'lous are Thy

Al - might - y God, are Thy

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

are Thy

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

are Thy works, are Thy

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

B

Great and mar-v'lous are Thy works, Lord God,
 Lord God,
 Great and mar-v'lous are Thy works, Lord God,
 Lord God,

cresc.

great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy
 Lord God,
 great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy
 Lord God,

works, Al-might-y God, Thy works, Al-might-y God,
 works, Al-might-y God, Thy works, Al-might-y God,
 Thy works, Thy works, Lord God, A-men, Al-le-

C

[illegible]

cresc.

men, A - men, A - men,

cresc.

men, A - - - men,

cresc.

A - - men, A - - men, A -

cresc.

A - - men, A - - men, A -

cresc.

Al - le - lu - ia, A - men, A - men, A - men,

f

Al - le - lu - ia, A - men, A -

f

men, Al - le - lu - ia, A - men,

f

men, A - men, Al - le - lu - ia, A - men, A -

f

A - men, Al - le - lu - ia, A - - men, A - - men,

f

men, Al - le - lu - ia, A - men, A - - men, A -

f

- men, A - men, A - - men, A -

f

A - men, Al - le - lu - ia, A - men, A -
 - men, Al - le - lu - ia, A -
 A - men, Al - le - lu - ia, A -
 men, Al - le - lu - ia, A - men,

men, A - men, A - men, Al - le -
 men, A - men, A - men, Al - le -
 men, A - - men, A - men, Al - le -
 A - - men, A - - men,

A - men, A - men, Al - le - lu - ia, A -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 A - men, A - men, Al - le - lu - ia, A

men, A - men, Al - le - lu - ia, A - men, A - men, **D**

ia, A - men, Al - le - lu - ia, A - men, A - men,

ia, A - men, Al - le - lu - ia, A - men, A - men, A - men, Al - le - men. **A**

men, A - men, Al - le - lu - ia, A - men, A - men, **D**

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men,

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,

lu - ia, A - men, A - men, A - men, Al - le - lu - ia, A - men, Al - le - men, **A**

A - men, A - men, A - men, Al - le - lu - ia, A -

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men. **E**

A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men.

lu - ia, A - men, A - men, A - men, A - men.

men, A - men, A - men, A - men, A - men. **E**

Tpts.

Solo Voices. (Unaccompanied.)

To Thee all An-gels cry a - loud, Mar - vel - lous are Thy
 Mar - vel - lous are Thy

The musical score for the first system features four staves. The top two staves are for solo voices, and the bottom two are for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first vocal staff begins with a treble clef and a key signature change from two flats to one flat (F major). The lyrics are written below the first two staves. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a key signature change from two flats to one flat. Dynamics include a forte (*f*) marking with an accent (>) on the first vocal staff.

works, Lord God, The Heav'ns, and all the Pow'rs there - in. Mar - vel - lous
 works, Lord God, Mar - vel - lous

The second system continues the musical score with four staves. The vocal parts and piano accompaniment follow the same structure as the first system. The lyrics are distributed across the vocal staves. The piano accompaniment includes a key signature change from one flat to two flats (B-flat and E-flat) in the bass staff. Dynamics include a forte (*f*) marking with an accent (>) on the first vocal staff.

are Thy works, Lord God, To Thee Cher-u - bim and Se - raph - im.
 are Thy works, Lord God,

The third system concludes the musical score with four staves. The vocal parts and piano accompaniment follow the same structure. The lyrics are distributed across the vocal staves. The piano accompaniment includes a key signature change from two flats to one flat (F major) in the bass staff. Dynamics include a forte (*f*) marking with an accent (>) on the first vocal staff.

Mar-vel-lous are Thy works, Lord God, Con-tin-ual-ly do cry. —

Mar-vel-lous are Thy works, Lord God,

Mar-vel-lous are Thy works, Ho-ly, Ho-ly, Ho-ly

Mar-vel-lous are Thy works, Ho-ly

Lord of Hosts, Ho-ly, Ho-ly, Ho-ly is the Lord of

Lord of Hosts, Ho-ly, Ho-ly, Ho-ly is the Lord of

G Tempo I.

Hosts.

Be-fore the moun-tains were brought

Be-fore the moun-tains were brought

Hosts.

G Tempo I.

*p**cresc.*

forth or the earth or world were made, Thou art from ev-er.

forth or the earth or world were made, Thou art from ev-er.

last - ing, Thou art from ev-er - last - ing. Great, great and marv'lous are Thy

last - ing, Thou art from ev-er - last - ing. Great, great and marv'lous are Thy

works, Lord God, great and marv'lous are Thy works, Lord God,
 God, Thy works, God, Lord God,
 works, Lord God, great and marv'lous are Thy works, Lord God,
 God, Thy works, God, Lord God,

mar-v'lous are Thy works, Al-might-y God, Thy works, Al-might-y
 mar-v'lous are Thy works, Al-might-y God, Thy works, Al-might-y

God, A-men, Al-le-lu-ia, A-men, Al-le-lu-ia, A-men, A-
 God, A - - men, A - men, A - men, Al-le-lu-ia, A-
 A - men, Al-le-lu - - ia, A - men, A - men, Al-le-lu-ia,
 God, A - men, A - - men, A - men, Al-le-lu-ia,

God, A-men, A-men, A-men, Al-le-lu-ia,

A - - men, A - - men, A - men, A - men, A -

men, A - men, A - men.

Ed.

No 6. "Eye hath not seen."

101

Air, (Mezzo-Soprano.)

Largo religioso. (♩ = 40.)

Voice.

Piano.

The first system of the musical score. The voice part is a Mezzo-Soprano line with a whole rest. The piano accompaniment is in 2/4 time, featuring a 'Reed.' section with a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Largo religioso. (♩ = 40.)'. The key signature has two flats (B-flat and E-flat). The system concludes with a 'rall.' (rallentando) marking and a final chord.

Andantino religioso. (♩ = 60.)

Eye hath not seen, ear hath not heard, nei-ther have

en - terd in - to the heart of man the things which God, which

God hath pre - pard for them that love Him, for them that

love Him, the things which God hath pre - pard, pre -

Piu mosso. (♩ = 88.)

pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose

rall. Tempo I.

build - er and Mak - er is God. Eye hath not seen,

hath not seen the things pre - par'd for them that love Him.

Tempo II.

There re - main - eth, there - fore, a rest For the

peo - ple, the peo - ple of God; there - fore, fear, there - fore,

fear lest an - y come short of it; there - fore,

fear, ————— there-fore, fear, ————— lest an-y come short of
 it, lest an-y come short, come short of it. Eye hath not

rit.

Tempo I.

seen, ear hath not heard, nei-ther have en-terd
 in - to the heart of man the things which God hath pre-

rit.

pard, pre - pard for them that love Him.

rall.

rall.

pp

ad. *

